

the

Harvard-Radcliffe Orchestra

presents

A Tribute to Leonard Bernstein

Saturday, October 28, 2017 8PM Sanders Theater

Federico Cortese | Music Director

Bernstein

Chichester Psalms ft. Andrew Clark and the Harvard Choruses

Bernstein

"Symphonic Dances" from *West Side Story*

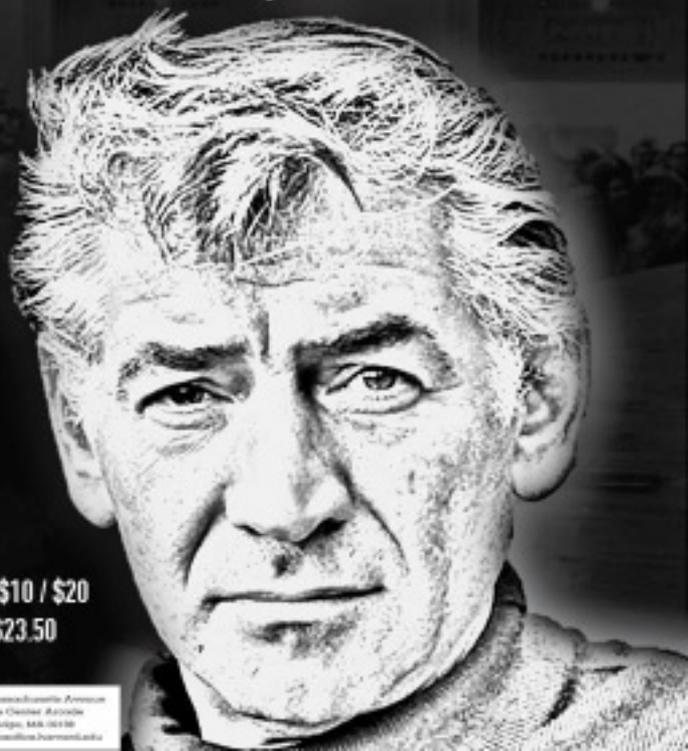
Tchaikovsky

Symphony No. 4

ft. guest speakers

Carol J. Oja and

Jamie Bernstein



Tickets

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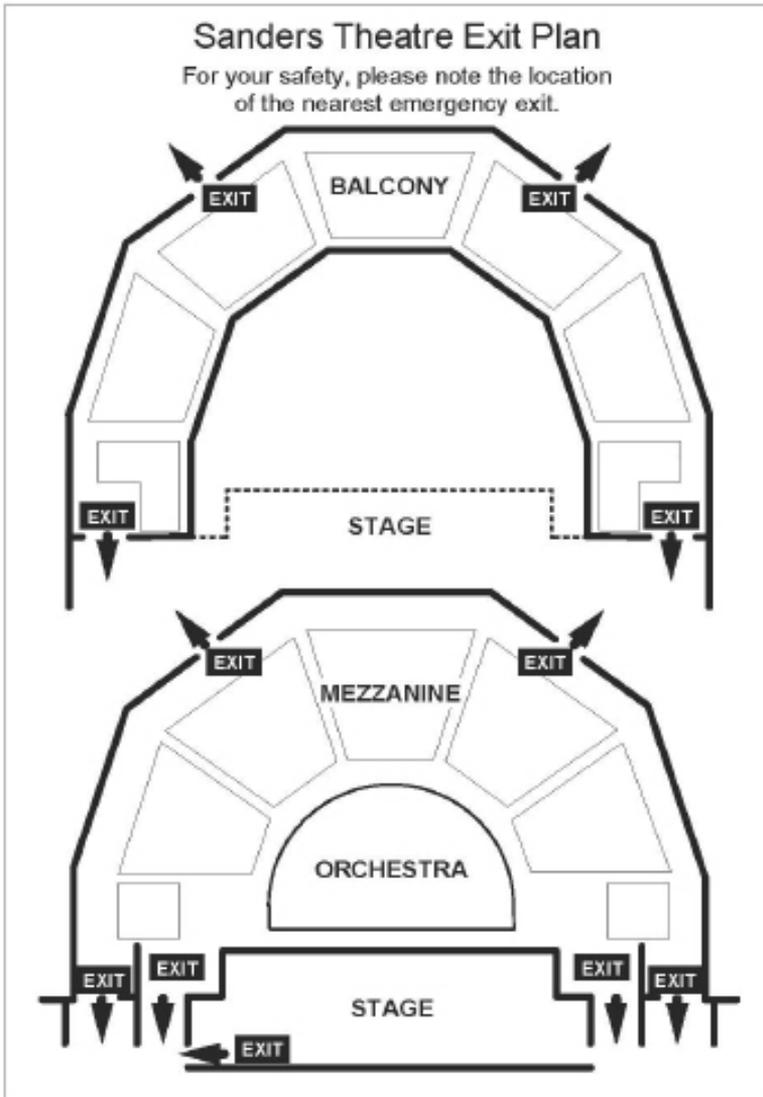
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HISTORY OF THE HRO

The Harvard-Radcliffe Orchestra (HRO) is the oldest symphony orchestra in the United States. It traces its history back to the night of March 6, 1808, when Joseph Eaton (class of 1810) and five other Harvard men formed the Pierian Sodality, taking its name from the Pierian Springs, where Greek immortals drank and found musical inspiration. (In contrast, the oldest professional orchestra – the New York Philharmonic – was founded only in 1842.)

In its early years, the Sodality was a student club not only for playing music, but also for consuming brandy and cigars, as well as the “serenading of young ladies.” In the 1830s, the Faculty of Harvard College publicly admonished the Sodality for a whole night serenading away from Cambridge. Administration censure was so great that in 1832 the Pierian Sodality was reduced to one man. Gradually, however, other members were elected, and the Sodality played on. According to a June 29, 1840 entry in the Sodality’s record book, the group’s late-night music-making antics earned them fame that “did wax exceedingly great, and did reach all the places round about Cambridge.”

Two decades later, the performing career of the Pierians began. In 1860, shortly after Harvard President James Walker made Harvard the first institution to add music as a regular subject of study in the curriculum, the Pierian Sodality was given permission to “hire a hall and give a public concert, on condition that no tickets be sold.” They began to give regular concerts, and even rehearsed to prepare for them.

Therefore, by the turn of the century, the Pierian Sodality could justly refer to itself as the Harvard University Orchestra. It had developed into a serious musical organization and become the largest college orchestra in America. The late thirties saw joint concerts with the Radcliffe Orches-

tra and in 1942, the Pierians suggested that the Harvard-Radcliffe Orchestra be formed. Since the Sodality’s membership was depleted during the years of World War II, and since the Radcliffe Orchestra lacked certain instruments, both groups benefitted from the merger. Thus the men and women of Harvard and Radcliffe united in their music-making efforts, and the HRO as it is today was born.

The orchestra was conducted by students until 1926, when the first professional conductor was hired by orchestra members. Most conductors remained for only a few years (with the exception of Malcolm Holmes, conductor from 1933-50), until on a recommendation from Leonard Bernstein, Dr. James Yannatos became conductor in 1964 and served as the music director for 45 years. Under his baton, HRO developed into a high-quality orchestra, and toured all over the country and the world. Following Dr. Yannatos’ retirement, Federico Cortese was appointed music director of HRO in 2009. He has continued its tradition of musical excellence, of performing with other Harvard musical organizations, such as the Holden Choirs, and of performance tours.

It is now over one century ago that HRO deemed itself ready for its first out-of-state tour. Beginning with a successful tour through New York State in 1908, HRO’s travels have featured such highlights such as performing at Washington DC’s National Theatre for First Ladies Mrs. Warren Harding and Mrs. Calvin Coolidge, gracing the stage of Carnegie Hall and, in 1978, placing third in the Fifth Annual International Festival of Student Orchestras. Since the 1980s, HRO has taken tours to the Soviet Union, Asia and Europe, Italy, Brazil, Canada, Cuba, Israel, Jordan, Korea, the Philippines and most recently in 2017, Argentina.

Harvard-Radcliffe Orchestra

210th Season, 2017-2018

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Andrew Lee '21

Lucy Li '21

John Lim '20

Allison Pao '21

Julia Riew '21

Alexis Ross '20

Aaron Shi '20

Diana Wang '20

NaYoung Yang '18

William Yao '21

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Andrew Kim '21

Joyce Lu '21

Allie Quan '21

Ben Rhee '21

Emily Spector '21

Angela Tang '20

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Raymond Lin '20

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Nate Steele '21

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Piccolo

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Bass Clarinet

BASSOON

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HORN

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Simon Eder '20

William Hartog '21

Alec Jones '19

TRUMPET

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Bass Trombone

Ben Court*

Brendan Pease '17*

Jack Stone '20

Bass Trombone

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Dhilan Ramaprasad '21

Kai Trepka '20

PIANO

Tristan Yang '21

HARP

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Karenardini
Camilla Ramazzini
Ani Tchorbajian
Emma Stimpfl

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Jessica Miller
Iris Cong
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Luran He
Connor Horton
Allen Liu
John Miller
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Dhilan Ramaprasad
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Emma Toh
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Samantha Hung
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Joanna Ladopoulou
Sanika Mahajan
Alida Monaco
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Harvard-Radcliffe Orchestra

210th Season, 2017-2018

Federico Cortese, Conductor, Music Director
Adrian Slywotsky, Teaching Fellow
Mark Miller, Teaching Fellow

Saturday, October 28, 2017, 8:00 pm
Sanders Theatre, Harvard University

Program

Words from guest speakers Professor Carol J. Oja
& Jamie Bernstein

Leonard Bernstein (1918-1990)

Chichester Psalms

Ft. Andrew Clark, The Harvard Choruses, and
Benjamin Perry Wenzelberg, countertenor

Leonard Bernstein (1918-1990)

“Symphonic Dances” from *West Side Story*

INTERMISSION

Screening of Bernstein’s Lecture on
Tchaikovsky’s Symphony No. 4

Pyotr Ilich Tchaikovsky (1840-1893)

Symphony No. 4 in F Minor

- I. Andante sostenuto - Moderato con anima
- II. Andantino in modo di Canzone
- III. Scherzo: Pizzicato ostinato - Allegro
- IV. Finale: Allegro con fuoco

NOTES ON THE MUSIC

Leonard Bernstein, *Chichester Psalms*

In December of 1963, shortly before taking sabbatical from the New York Philharmonic, Leonard Bernstein received a letter from the Very Reverend Walter Hussey commissioning “some piece of music which the combined choirs could sing at the Festival to be held in Chichester in August [1965].” Hussey was interested in a work that might contain a setting of Psalm 2 and noted that “many of us would be very delighted if there was a hint of West Side Story about the music.”

Bernstein had intended to spend his sabbatical composing his next Broadway musical, yet by the fall of 1964, the collaboration with various directors and choreographers had fallen through. Bernstein felt that he was “suddenly a composer without a project, with half [a] golden sabbatical down the drain,” but after some experimentation found renewed purpose with *Chichester Psalms*. In a poem published in the *New York Times* in late 1965, Bernstein wrote of the piece as “tonal and tuneful and somewhat square, certain to sicken a stout John Cager,” but affectionately called it his “youngest child, old-fashioned and sweet.” Indeed, the piece came to fruition after Bernstein abandoned his attempts at composing twelve-tone and other experimental music, though much of what might be considered traditional and old-fashioned in *Chichester Psalms* is not so unoriginal as Bernstein might make it seem.

Most notably, *Chichester Psalms* is a setting of various psalms in Hebrew, an unusual and deliberate choice for a piece to be premiered at an English cathedral’s music festival. It opens with a blaring setting of Psalm 108 with notoriously difficult parallel sevenths in the tenor and bass parts in an oth-

erwise tonal landscape, rumored to be a pointed allusion to the lacking choir at Bernstein’s own synagogue. The first movement sets the text of Psalm 100 to a sprightly, dance-like 7/4, which, with the sevenths from the introduction, allude to the lucky symbolism of the number seven in Hebrew numerology. The second movement contains Bernstein’s most direct references to his previous work: the melody for the soprano solo was originally intended for a number in *The Skin of Our Teeth*, and the disruptive Psalm 2 text was cut from the prologue to *West Side Story*. Bernstein also specifically indicates that the solo in the second movement is not to be sung by a woman to preserve the imagery of young King David accompanying himself on the lyre with text from Psalm. The third and final movement recapitulates the earlier minor seventh motif before Psalm 131 is soothingly introduced. The coda, sung by the choir without instrumental accompaniment, presents the text of Psalm 133 (“Behold how good”) as a unifying chorale, reflective of the psalm’s use in the Jewish tradition as a celebration of “dwelling together.”

Chichester Psalms received its “official” premier at the Chichester cathedral’s music festival on July 31, 1965, but not before Bernstein had conducted his own premier with the New York Philharmonic and the Camerata Singers on July 15. With its repurposing of old for new and unabashed optimism, *Chichester Psalms* has remained one of Bernstein’s most significant contributions to the choral repertoire.

– May Wang ‘20

Leonard Bernstein, “Symphonic Dances” from *West Side Story*

Symphonic Dances to West Side Story comes to audiences today as the culmination of a years long collaboration between titans of art of their time, altogether working in unison to bring the original musical setting to fruition. Bernstein’s work with Jerome Robbins and Stephen Sondheim set the stage for what would grow to become one of Broadway’s most celebrated musicals, and eventually the assembled suite of dances so often performed in concert halls today.

The group’s inclusion of Jerome Robbins was perhaps the most defining factor for the shaping of our edition of West Side Story. Incredibly innovative at the time, the choreography in the first Broadway run of the play called to necessity the catchy and enduring dances that make up the majority of what Sid Ramin and Irwin Kostal pulled from the original score in collaboration with Bernstein to form Symphonic Dances.

Telling a revised and contemporaneous story of the classic Romeo and Juliet setting, West Side Story succeeded in making more than just a splash on stage. Its dark endings to both of its acts, leaving characters shot or stabbed through rival gang warfare (Rumble), left the audience stunned after such riveting emotional moments showcased in the encounters between Maria and Tony (Cha-cha). Further highlights tell of the intense separation from opposing gangs, or the hopeful reconciliation at the end of the play, voiced through the tentative, poignant open suspension the piece leaves us on (Somewhere).

Although the fates of the two rival gang leaders and main characters of

the story are sealed from the start, the raucous Mambo and “Cool” fugue play up the environment of the street that so formatively characterizes each figure in the play: rough, unchecked, and yet quintessentially dramatic. Even the first iteration of Somewhere plays to the social cause of the complex country wide issue the play was framed around, in painting a picture of a dream of the two rival gangs, one Puerto Rican and the other White, reaching out in friendship that supersedes the confinement of the city and their differences, the aforementioned echo of which leads the piece to its end.

The playful and colorful instrumentation utilized throughout West Side Story only adds to this compelling setting. With audible additions from almost every member of the orchestra, whether in the murky beginning of the piece in snaps, or in deliberate shouts behind raging percussion rhythms throughout the Mambo, the suite does its best to captivate its audience through more than summary of the most affecting parts of the play it comes from, and it succeeds fantastically.

Bernstein’s gift for association and talent for communicating through music shine in his setting of the classical Romeo and Juliet scenes in the play’s urban soundscape, effacing any nuance that stands between the audience and the intensity of the story on stage. An educator, Bernstein’s setting of Symphonic Dances to West Side Story forms more than just the best stage music of its time, but further than that, an enduring work of art that remains exciting and livable through to the modern concert hall.

– Topher Colby ‘19

NOTES ON THE MUSIC

P. I. Tchaikovsky, Symphony No. 4 in F Minor

“This is fate, that fatal force which prevents the impulse to happiness from attaining its goal, which jealously ensures that peace and happiness shall not be complete and unclouded.” So wrote Tchaikovsky of the opening of his Symphony No. 4 in F major, Op. 36, to Nadezhda von Meck, the wealthy patroness whose financial support he had recently secured under the condition that they would never meet and with whom he, despite this stipulation, would come to share a close intellectual bond for the remainder of his life. In 1876, after seeing Bizet’s *Carmen*, he became fixated on the idea of the inevitability of fate, and it is out of this obsession that this symphony and its two eventual successors would grow.

Tchaikovsky’s work on this symphony coincided with perhaps the most disastrous year of his life. In May 1877, Tchaikovsky had received a strange letter from a woman named Antonina Milyukova purporting to be Tchaikovsky’s former student and proclaiming that she was madly in love with him. By June, Tchaikovsky had visited her for the first time, and despite that he did not actually know her, proposed only a day or two later, likely finding the marriage a convenient cover to dispel growing public rumors about his sexuality.

But Tchaikovsky had scarcely walked off the altar before he realized he had made a huge mistake. Physically repelled by Antonina and having quickly discovered that, far from being a former student, she was musically illiterate, he felt trapped in this new marriage and, hoping to

distract himself, escaped into the countryside to devote his efforts to his music. But by September, his duties obliging him to return to Moscow, he realized that he could not tolerate his circumstances any longer, and his brother Anatoly took him to Paris and then Italy for the better part of a year. It was there in January 1878 that he completed this symphony.

Dedicated to his “best friend” (he was forbidden from mentioning von Meck by name, for her sponsorship was to be kept secret), the Fourth Symphony marks a breakthrough for Tchaikovsky, shedding the Austro-Germanic symphonic model perfected over the past century by the likes of Mozart and Beethoven and instead embracing a highly personal, narrative-driven framework. Rich, complete melodies form largely self-contained, contrasting sections, with variation in thematic context taking the place of thematic development. Unabashedly programmatic and imbued with Russian folk influence, the symphony’s four movements mark an emotional journey from dread over the ominous imminence of fate to, realizing that one cannot escape from fate’s grip, delighting vicariously in the joys of others.

The symphony begins with a fearsome salvo by the brass—the “fate” theme, an allusion to Beethoven. A more melodic but restless theme soon takes center stage, later followed by an uneasy pseudo-waltz. The movement remains turbulently dramatic throughout, and even seemingly exuberant or calm moments are never without portentous undertones.

Unlike Beethoven's treatment of the theme in his Fifth Symphony as an embryonic cell to be expounded upon and developed, Tchaikovsky uses the "fate" theme here almost as a leitmotif, a recurring motto heralding the return of the ever-present Fate at several critical moments with terrifying intensity, the music never escaping from the talons of its iron grip.

The lyrical slow movement stands in stark contrast against its monolithic predecessor. A lilting, sorrowful melody, first presented by the oboe alone and then taken up by the strings, set up a wistful mood from the start. The music grows to become vast and expansive, at times almost hopeful, but the pensive, autumnal atmosphere of old, with its rays of dying light, has the final say.

A ballet-like scherzo then dances by with fresh energy, and it is here that the symphony finally manages to cast off the looming specter of Fate for the first time. Extended stretches of plucked strings exchange with rustic, folk-like flourishes and outbursts by the winds. But its playful lightheartedness is perhaps premature, for this movement only sets the stage for the final chapter of the symphony's struggle.

The thrilling finale opens with extraordinary fanfare, with musical fireworks of unrestrained joy. This parade-like festivity trades off with yet another folk-inspired theme. But despite the movement's exuberant opening, the battle is not yet over, and the music balloons into a tumultuous climax, where the "fate" theme,

last heard during the first movement, returns with devastating force. In the wake of this destruction, however, the coda germinates, its sunshine permeating every corner of the music to bring it to an exhilarating, triumphant conclusion.

– Michael Cheng '19

LYRICS TO *CHICHESTER PS*

PART I

Urah, hanevel, v'chignor!
A-irah shahar!

Hariu l'Adonai kol haarets.
Iv'du et Adonai b'simha.
Bo-u l'fanav bir'nanah.
D'u ki Adonai Hu Elohim.
Hu asanu, v'lo anahnu.
Amo v'tson mar'ito.
Bo-u sh'arav b'todah,
Hatseirotav bit'hilah,
Hodu lo, bar'chu sh'mo.
Ki tov Adonai, l'olam has'do,
V'ad dor vador emunato.

PART II

Adonai ro-i, lo ehsar.
Bin'ot deshe yarbitseini,
Al mei m'nuhot y'nahaleini,
Naf'shi y'shovev,
Yan'heini b'ma'aglei tsedek,
L'ma'an sh'mo.
Gam ki eilech
B'gei tsalmavet,
Lo ira ra,
Ki Atah imadi.
Shiv't'cha umishan'techa
Hemah y'nahamuni.
Ta'aroch l'fanai shulchan
Neged tsor'rai
Dishanta vashemen roshi
Cosi r'vayah.
Ach tov vahesed
Yird'funi kol y'mei hayai
V'shav'ti b'veit Adonai
L'orech yamim.

Psalm 108:2

Awake, psaltery and harp:
I will rouse the dawn!

Psalm 100

Make a joyful noise unto the Lord all ye lands.
Serve the Lord with gladness.
Come before his presence with singing.
Know ye that the Lord, He is God.
It is He that hath made us, and not we ourselves.
We are His people and the sheep of His pasture.
Enter into His gates with thanksgiving,
And into His courts with praise.
Be thankful unto Him, and bless His name.
For the Lord is good, His mercy is everlasting.
And His truth endureth to all generations.

Psalm 23

The Lord is my shepherd, I shall not want.
He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul,
He leadeth me in the paths of righteousness,
For His name's sake.
Yea, though I walk
Through the valley of the shadow of death,
I will fear no evil,
For Thou art with me.
Thy rod and Thy staff
They comfort me.
Thou preparest a table before me
In the presence of mine enemies,
Thou annointest my head with oil,
My cup runneth over.
Surely goodness and mercy
Shall follow me all the days of my life,
And I will dwell in the house of the Lord
Forever.

Lamah rag'shu goyim
 Ul'umim yeh'gu rik?
 Yit'yats'vu malchei erets,
 V'roznim nos'du yahad
 Al Adonai v'al m'shiho.
 N'natkah et mos'roteimo,
 V'nashlichah mimenu avoteimo.
 Yoshev bashamayim
 Yis'hak, Adonai
 Yil'ag lamo!

Part III

Adonai, Adonai,
 Lo gavah libi,
 V'lo ramu einai,
 V'lo hilachti
 Big'dolot uv'niflaot
 Mimeni.
 Im lo shiviti
 V'domam'ti,
 Naf'shi k'gamul alei imo,
 Kagamul alai naf'shi.
 Yahel Yis'rael el Adonai
 Me'atah v'ad olam.

Hineh mah tov,
 Umah naim,
 Shevet ahim
 Gam yahad.

Psalm 2:1–4

Why do the nations rage,
 And the people imagine a vain thing?
 The kings of the earth set themselves,
 And the rulers take counsel together
 Against the Lord and against His anointed.
 Saying, let us break their bonds asunder,
 And cast away their cords from us.
 He that sitteth in the heavens
 Shall laugh, and the Lord
 Shall have them in derision!

Psalm 131

Lord, Lord,
 My heart is not haughty,
 Nor mine eyes lofty,
 Neither do I exercise myself
 In great matters or in things
 Too wonderful for me.
 Surely I have calmed
 And quieted myself,
 As a child that is weaned of his mother,
 My soul is even as a weaned child.
 Let Israel hope in the Lord
 From henceforth and forever

Psalm 133:1

Behold how good,
 And how pleasant it is,
 For brethren to dwell
 Together in unity.

FEDERICO CORTESE

Conductor and Music Director, Harvard-Radcliffe Orchestra



From the moment of his debut in September 1998, stepping in at short notice to conduct Beethoven's

Symphony No. 9 in place of an ailing Seiji Ozawa, Federico Cortese's work as Assistant Conductor of the Boston Symphony Orchestra was widely praised. Serving in that position from 1998-2003, Mr. Cortese led the BSO several times in Symphony Hall and at Tanglewood. His conducting of Puccini's *Madama Butterfly* at Symphony Hall was particularly heralded. Additionally, he has served as Music Director of the Boston Youth Symphony Orchestras since 1999 and is currently Music Director of the New England String Ensemble and Associate Conductor of the Asian Youth Orchestra. Other appointments have included Music Coordinator (in lieu of Music Director) and Associate Conductor of the Spoleto Festival in Italy, Assistant Conductor to Daniele Gatti at the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome, and Assistant Conductor to Robert Spano at the Brooklyn Philharmonic.

Mr. Cortese has conducted operatic and symphonic engagements throughout the United States, Australia, and Europe. Recent engagements in the US include, among many others, conducting the Dallas and Atlanta Symphony Orchestras, San Antonio and New World Symphonies, and the

Louisville Orchestra; as well as many operatic productions including Mozart's *Don Giovanni* with the Boston Lyric Opera, Puccini's *La bohème* with Opera Theater of Saint Louis and at the Yale Opera program, and Andre Previn's *A Streetcar Named Desire* with the Washington National Opera. In Europe, his opera experience includes conducting productions of Verdi's *Il trovatore* in Parma, Italy as part of the Verdi Centennial Festival; Mozart's *Die Entführung aus dem Serail* at the Spoleto Festival in Italy; Niccolò Piccinni's *La bella verità* at the Teatro Comunale, Firenze, with the Orchestra of the Maggio Musicale Fiorentino; and a new production of Mozart's *Così fan tutte* with the Finnish National Opera in Helsinki. Recent successes include guest conducting Britain's Opera North, BBC-Scottish Symphony, Slovenian Philharmonic, Oslo and Zagreb Philharmonics, and Göttingen Symphony Orchestra, to name just a few.

In Australia, he has conducted the Sydney and Tasmanian Symphonies; Australian Youth, West Australia Symphony, and Queensland Orchestras; and a production of *Madama Butterfly* for Opera Australia in Melbourne.

Mr. Cortese studied composition and conducting at the Conservatorio di Santa Cecilia in Rome and at the Hochschule für Musik in Vienna. In addition, he has been a conducting fellow at the Tanglewood Music Center. In 2009, he was appointed Senior Lecturer in the Harvard music department. In addition to music, Mr. Cortese studied literature, humanities, and law, earning a law degree from La Sapienza University in Rome.

ANDREW CLARK

Conductor and Music Director, Harvard Choruses



Andrew Clark is the Director of Choral Activities and Senior Lecturer on Music at Harvard University. He serves as the

Music Director and Conductor of the Harvard Glee Club, the Radcliffe Choral Society, and the Harvard–Radcliffe Collegium Musicum, and teaches courses in conducting, choral literature, and disability in music in the Department of Music. Dr. Clark has conducted the Harvard Glee Club in performances at Carnegie Hall and the Kennedy Center and helped develop the Archibald T. Davison Fellowship Program, a community partnership with the Ashmont Boys Choir in Boston. Under his direction, the Radcliffe Choral Society won the Grand Prize and two gold prizes at the International Competition for Chamber Choirs at Petrinja, Croatia. His performances with the Collegium Musicum have received critical acclaim, including recent performances with the Boston Modern Orchestra Project performing Arvo Part’s *St. John Passion* and Tigran Mansurian’s *Requiem* in Boston’s Jordan Hall. Clark has organized Harvard residencies with distinguished conductors, composers, and ensembles, including Sir John Eliot Gardiner, *Sweet Honey in the Rock*, Harry Christophers, Masaaki Suzuki, Maria Guinand, and Craig Hella Johnson. He has commissioned numerous

composers and conducted important contemporary and rarely heard pieces as well as regular performances of choral-orchestral masterworks. Prior to his appointment at Harvard, Clark was Artistic Director of the Providence Singers, and served as Director of Choral Activities at Tufts University for seven years. He previously held conducting posts with the Worcester Chorus, Opera Boston, and Clark University. Clark currently serves as a founding faculty member of the Notes from the Heart music program near Pittsburgh, a summer camp for children and young adults with disabilities and chronic illness. He earned degrees from Wake Forest, Carnegie Mellon, and Boston Universities, studying with Ann Howard Jones, David Hoose, and Robert Page.

The Harvard Choruses is comprised of three choirs: Harvard Glee Club, Harvard-Radcliffe Collegium Musicum, and Radcliffe Choral Society. Together we value continuous and ongoing growth for our singers and the choruses at large: as students, through leadership and creativity; as musicians, through dedication to art-making; and as citizens, through community engagement. We seek to embody these values through the student-run nature of our ensembles and our exploration and expansion of choral traditions.

JAMIE BERNSTEIN

Guest Speaker



Jamie Bernstein is a writer, concert narrator and film maker. In addition to writing her many articles and concert narrations, Jamie travels extensively, speaking on musical topics and often discussing her father, composer-conductor Leonard Bernstein. Jamie's recently completed film documentary— "Crescendo: the Power of Music" — follows three American children participating in youth orchestras for social change, inspired by Venezuela's groundbreaking El Sistema model. She has a memoir, *Famous Father Girl*, coming out next year on HarperCollins. More about Jamie's multifaceted life can be found on her website: jamiebernstein.net.

The Harvard-Radcliffe Orchestra would like to extend its thanks to the Provostial Fund for Arts and Humanities, which is funding Jamie Bernstein's visit.

CAROL J. OJA

Guest Speaker



Carol J. Oja is William Powell Mason Professor of Music at Harvard University and on the faculty of Harvard's graduate program in American Studies. Her most recent book, *Bernstein Meets Broadway: Collaborative Art in a Time of War* (2014), won the Music in American Culture Award from the American Musicological Society. Her *Making Music Modern: New York in the 1920s* won the Lowens Book Award from the Society for American Music and an ASCAP-Deems Taylor Award. Other books include *Colin McPhee: Composer in Two Worlds*; *American Music Recordings: A Discography of 20th-Century U.S. Composers*; *Cross-currents: American and European Music in Interaction, 1900-2000* (edited together with Felix Meyer, Wolfgang Rathert, and Anne Shreffler); and *Aaron Copland and his World* (edited with Judith Tick). Oja has held fellowships from the Radcliffe Institute, ACLS, the Guggenheim Foundation, the Newhouse Center for the Humanities at Wellesley College, the National Humanities Center, NEH, and the Mellon Faculty Fellows Program at Harvard. She is past-president of the Society for American Music and has twice chaired the Pulitzer Prize committee in music. She is currently at work on a book about Marian Anderson and the racial desegregation of classical music performance.

SANDERS THEATRE INFORMATION

Sanders Theatre at Memorial Hall is managed by the Office for the Arts at Harvard. All inquiries should be addressed to:

Memorial Hall/Lowell Hall Complex
45 Quincy Street, Room 027
Cambridge, MA 02138
Phone: 617.496.4595,
Fax: 617.495.2420
Email: memhall@fas.harvard.edu

CALENDAR OF EVENTS

Available at the Harvard Box Office web site:
www.fas.harvard.edu/~tickets

RESTROOMS

Located on the lower level.

SMOKING

There is no smoking allowed in Memorial Hall.

PARKING

There is no parking at Sanders Theatre.

Free parking for Sanders Theatre events is available at the Broadway Garage, corner of Broadway and Felton Streets, from one hour pre-performance to one hour post-performance. For some student events, patrons will be asked to park at the 52 Oxford Street Garage.

LOST AND FOUND

Call 617.496.4595 or visit the Administrative Offices, Memorial Hall room 027. Memorial Hall and Harvard University are not responsible for lost or stolen property.

LATECOMERS

Latecomers will be seated at the discretion of the management.

PHOTOGRAPHY AND RECORDING

Use of cameras and audio and video recording of any kind is prohibited. Equipment will be confiscated.

ACCESS FOR PATRONS WITH DISABILITIES

Wheelchair accessible seating is available through the Harvard Box Office by telephone at 617.496.2222, TTY 617.495.1642, or in person. Sanders Theatre is equipped with Assistive Listening Devices, which are available at the Box Office, one-half hour before performance time. For information about parking for disabled patrons, call the University Disability Services at 617.495.1859, Monday through Friday 9am to 5pm, or email at disabilityservices@harvard.edu. Please call at least two business days in advance.

THE HARVARD BOX OFFICE

Phone: 617.496.2222;

TTY: 617.495.1642

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Advance Sales:

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Calendar of events, online sales and current hours:

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Sanders Theatre at Memorial Hall
Open on performance days only, at

12 noon for matinees and 5pm for evening performances.

Open until one-half hour after curtain.

USHERING

To inquire about ushering opportunities, contact the Production Office at 617.495.5595.

Upcoming Concerts of the Harvard-Radcliffe Orchestra

210th Season, 2017-2018

All Concerts 8:00 pm
Sanders Theatre, Harvard University

Saturday, December 2: HRO Winter Concert

Bernstein - *Profanation* from Symphony No. 1

Debussy - *L'après-midi d'un Faune*

Shostakovich - Cello Concerto No. 1
Ft. Audrey Chen, cello

Saturday, February 24: Junior Parents Weekend Concert

Beethoven - Piano Concerto No. 5 "Emperor"
Ft. George Li, piano

Brahms - Symphony No. 4

Friday, April 20: Visitas Concert

Mahler - Symphony No. 2 "Resurrection"
Ft. the Harvard Choruses

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